Whole ART of *Short* and *Swift* WRITING

NECESSARY

For all Miniſters of State, Members of Parliament, Lawyers, Divines, Students, Tradeſmen, Shopkeepers, Travellers, and in fine all ſorts of Perſons from the Higheſt to the Loweſt Quality, Degree, Rank, Station or Condition whatſoever, to Write down ſpeedyly whatever they hear or ſee done.

BEING

The Plaineſt, Eaſyeſt, Shorteſt, and Quickeſt Method of Writing ever yet publiſhed or Invented, Notwithſtanding the many Attempts made at it, ever ſince the Year 1500 not only by Mr. *Rich* and his numerous Train of Followers, but alſo by Dr. *Wilkins*, Mr. *Shelton*, *Hopkins*, *Slater*, *Ridpath*, *Willis*, *Steel*, *Ramſey*, *Metcalf*, *Coles*, *Maſon*, and near 40 other Authors now in Print: All which, together with ſeveral both Ancient and Modern Manuſcripts on this Subject, have been diligently Peruſed and Studied, in order to the compleat finiſhing this little Book; which, how inconſiderable ſoever it may ſeem, was nevertheleſs before the 1ſt Edition of it came out, above 20 Years Compoſing, to the end, that by conſulting all that has been Writ on this Art, and ſo many Years Practice and Study of it by the Author, it might now (as indeed it is) at laſt be brought to it's ſo long wiſhed for, and deſired Perfection, *viz.* Of Traceing a Moderate Speaker. So that any one, that ſeriouſly compares the Method here Propoſed, with thoſe of other Authors and reduces it to Practice, will own it to be not only the Shorteſt, Plaineſt, Eaſyeſt, and Swifteſt Method of Writing of any ever yet Extant, but even the Shorteſt and Eaſyeſt that poſſibly can be Invented.

Diu multumque deſideratum.

The Third Edition.

London, Printed in the Year 1715. And is Given Gratis at the Place mentioned hereafter in the begining of the Book.

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t	fun	ent	bl nl	ntr ntrv viter
v	na	d	bg ng	enter inter
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And.r Johnston fculp.

BRITISH MUSEUM

THIS little Book (for the Publick Good, and General Improvement of Mankind) is given GRATIS to any one that will but ask for it, by Mr. *Bradshaw*, next Door to the *Kings-Head*, at the end of *Cranborn-street* between *Denmark-street* and *Soho Square*. If they Buy but any (as little or as much as they please) of his Saffron Drops 1*s.* a Bottle. Rheum Plaister for the Neck, that answers the end of a Blister without making one, 2*s.* the Gally Pot: Almond Cream for the Face and Hands 3*s.* 6*d.* a large Gally-pot. Purging Sugar *Plums* entirely without Mercury, 12*d.* a dozen. A Necklace for easy breeding and cutting of Childrens Teeth 5*s.* Or Plaister for *Agues*, and any disorder in the Stomach, 2*s.* the Gally-pot: with full and plain directions to each. But any Person altho they buy nothing at all, may have given them entirely Gratis for only asking for, at the abovementioned place 2 little Printed Treatises: One of the Use, End, Design and Profit of short Hand (which indeed is the Preface to this Book) and to which is annexed a full account of the Virtues and Uses of all the abovementioned Things. The other contains an Account of the just now mentioned Necklace: Wherein is evidently proved from the Principles of the New Philosophy how 'tis naturally possible (and the Tryal of the Necklace it self shews the matter of Fact) that the wearing only of this Necklace, not only makes the breeding of Childrens Teeth wonderful easy, but even in a Nights time to cut without a Feaver or Pain out of the Gums: And is worth any curious Persons Reading: Being a clear Explication of all those actions usually attributed to Sympathy and Antipathy. Ask for 'em as you pass by, or *send* any one for 'em: They'l be given you entirely Gratis. ☞ See more of this in the *Note* at the end of this Book.

Any Person that desires it, may be taught by the Author, himself. [redacted] abovementioned.

A Short Introductory [redacted] New Way of Writing.

THE Method here proposed is not by any Symbolical Characters, Arbitrary Ideas, and such like Fooleries, with which Authors of short Writing are usually cram'd, so puzling, and burdensom to the Memory that they are rather fit to distract, and crack the Readers Brains, then to teach him to write Swift: but follows regularly from a very few Rules and Principles; whereas most (nay I may say all) other methods hitherto extant, are all grounded on Alphabets Ill chosen, and Characters too compound to fall in readily one with another: which difficulties have put their Authors upon inventing long Rouls, and Catalogues of Arbitrary Prepositions and Terminations, Symbolical Characters and Ridiculous Ideas, and such like puzling Nonsensical Fooleries, with which all their Books hitherto

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extant are cram'd (I have read over near 50, and all of different Authors already in Print) and which have no manner of connexion with their Alphabets.

As for the Alphabet here proposed, 'tis the most simple, and least Compound, and consequently requires the least setting of Pen to Paper (upon which foundation all short and swift Writing must necessaryly be built, or else 'twill be good for nothing) of any ever yet extant So that according to this Method, the QUANTITY (and if I may say so Mathematical Measure were it to be taken) of long Words of 5 or 6 Syllables, is not near so much, as even of One only single letter in common Writing. The Characters also are so chosen, as to fall in easyly and cleverly one with another: So that being only joined together, they of themselves express any Preposition or Termination, without recourse to any Arbitrary Characters and Symbolical Ideas, (I might say Fooleries) which Books of short writing are always stuffed with. And all this by so plain and easy a Method, not at all burdensom to the Memory, that any Person may (without any Teacher) in a few hours time, be so Master of the whole Theory of the Art, (swiftness and Facility must come by Practice afterwards) as to write any thing after a slow Speaker, word for word: and not by contracting sentences which is a Fallacious Method: unless you con'd lay an injunction upon all speakers never to vary and alter them. Hence it is presumed, that whoever compares this Method, with those already in Print of other Authors, will acknowledge it to be the Easiest, Plainest, Shortest and Swiftest of any ever yet extant.

This Method was above 20 Years composing, in order to bring it, not only in speculation, but by a long Experience to the desired end, to wit, of Short, Swift and Speedy Writing. The English, Latin and French Dictionaries have been read over above 50 times each; nay I beleive I may say near a Hundred: and above 40 Printed Books on this Subject have been diligently examined and studied over: To the end that the Characters of this Method may fall in easily and cleverly one with another in all sorts of words, without ever taking off the Pen: and withall be so simple and not Compound as to consist of only One single Touch, stroak, or dash of the Pen, and yet to express words of 4, 5 or 6, Syllables. and this not Arbitrarily; but by Principles and Rules so certainly established, that such Characters can only signifie such and such words and nothing else.

The Principles of this Method are indeed Arbitrary as in all other Arts and Sciences: For even in common Writing these 4 Letters H, O, M, O, abstracting from the universal agreement of Mankind, have nothing Intrinsecal in them to signifie A Man more then a Horse: being according to Philosophers only Signa ad Placitum, to bring to our mind such and such notions and Ideas, dependently only on the common acceptation and agreement of Mankind and therefore might as well have signified a Horse, Dog, or any other thing, if Men had so agreed. In the same manner the Principles of this Method of Writing are first Arbitrarily established: which foundation being supposed, all the rest follow by Rules so Certain, that

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the Art of Short and Swift WRITING, *ſeems now brought to its long deſired Perfection, to wit, to Trace a moderate ſlow Reader or Speaker: a ſhorter Method then which is neither* POSSIBLE *nor can any one reaſonably deſire. And what confirms me ſtill more in this opinion is: That ſeveral Honourable Members of Both Houſes of Parliament who have learnt this my method, recommending it from one to another became ſo expert in it, and found ſuch benefit by it, that they confeſſed afterwards, that they wou'd not for* 500 *pounds but have learnt it.*

CHAP. I. *Of the Alphabet.*

SEE the Characters correſponding to the Alphabet in the 1ſt. Column of the engraven Page: which muſt perfectly be got by Heart; being the foundation of this Art. As for the reſt of the Engraven Page, 'tis little elſe but the bare Characters of the Alphabet joined together (not Arbitrarily, but *ex naturâ rei*) for clear examples of the following Rules, and conſequently ought not to frighten or diſcourage any Learner. And in writing the Characters, very great care muſt be taken to make them as exactly as poſſible in Figure, Shape, Straitneſs, or Slopeneſs like the Copy: becauſe the leaſt failure in this point will cauſe confuſion, and a miſtake of one letter for another: For example if the Character for F, be not made *exactly* ſtrait down, but never ſo little ſlopeing 'twill not be diſtinguiſhed from T. The ſame proportionably is to be faid of the ſhape and figure of ſeveral other Characters. For altho BREVITY be the great point aimed at in this Art, yet *Diſtinction* muſt be no leſs conſulted, and the leaſt appearance of *Confuſion* avoided.

The reaſon why I have made but one Engraven Page, and that ſo ſmall a one, to this little Book, is fully given hereafter in the 3*d*. Note, after the 6th Rule in the 4th Chapter. Page 13th.

A and U are expreſſed by a ſmall tittle (which is the leaſt ſetting of Pen to paper that can be imagined) before any Character with this difference: That when it ſignifies A, the tittle is put before the Top of the following Character, that is, juſt before the upper corner of it, towards the left hand. But when it ſignifies U, 'tis put before the Bottom of the following Character, that is, juſt before the Foot of it. See *Af*, *Uf* at the top of the 2d. Col. where you ſee a ſmall tittle put before the Top and Bottom of the Character for F. And altho a Perſon writes never ſo ſwift, there can be no great difficulty in the obſervation of only 2 places before any Character, if they write but with *any* care; altho the Character be not yet written: becauſe the length and quantity of any of the Characters in the Alphaber, is full ſufficient, for the plain and clear diſtinction of the 2 abovementioned places.

Note, 1ſt the Character for *F* is made uſe of in theſe and ſome

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few other examples in the engraven Page, as being the easyest of all the Alphabet for Beginners to distinguish different places about: for being a long *Strait-down* stroak, the places about it may by Learners be more easyly distinguished and discerned: so that whatever examples are made use of in the Engraven Page about the Character for *F*, are also to be understood of all the other Characters; which altho not so long as *F*, yet nevertheless are large and long enough to admit of as many distinct discernable places about 'em as *F* will. As for the Character for *N*, the tittles for *A* and U are put before it, as in the examples of *An* and *Un* at the Top of the 2d Col. where you see a small tittle before each Character for *N*, the one a little higher, the other a little lower then the Character. And the tittles for Final Vowels after *N*, are placed about it as in the examples *Na, Ne, Ni, No, Nu*, at the bottom of the 2d. Column.

Note, 2dly. That in the beginning you must take care to write, 1st. Slow and with Care. 2dly. But a very little at a time. 3dly. Read presently over what you have Writ. And lastly to Write your Characters full as large as those in the Engraven Page, 'till you are very well acquainted with, and accustomed to the Vowel's places: Swiftness will come of it self afterwards by use and Practice.

B, being only a flat dead *P* the same Character serves for both, without any the least confusion, their sounds being always alike as *Bad* and *Pad*, *Stable* and *Staple* &c. and consequently all those examples in the Engraven Page that mention *P*, may be also understood of *B*. and the contrary. The Character is not only any Circular, but even any encloseing mark which easily falls in with any other Character. See all those examples in the Engraven Page that mention *B* or *P*.

C. *K*. and *Qu* differ only in shape and make: being each of them a Semicircle: for their sounds being commonly much the same, there can be no mistake in the reading, altho the shape and figure of each shou'd not be so exactly minded. As for *Qu* in English and Latin, 'tis the *inseparable* U which is *always* joined to it, that gives it a different sound from *C* or *K*. For take but that U away, and the sound will be the same with *C* or *K*, as *Qantity Qotidian. Qasi* &c. sound like *Cantity, Catidian* and *Casi*. But in other Languages it differs nothing at all from *C* or *K*, notwithstanding the U is joined to it. As in French *Qualite Fabrique. Magnifique: Antique*. &c. which all sound as *Calitè Fabrik. Magnifik*. and *Antik*.

The Character for *T* is longer then that for *D* and are both drawn either up or down, in the begining, middle or ends of words as their situation for lineal, and even writing may require. See *Th* in the 2d. Col. and *Tr* in the 5th. Col. where you see the long slope stroak which is the Character for *T*, is drawn both up, and down.

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Nevertheless there is one exception (and 'tis the only one) from this Rule of drawing *D* or *T* either up or down in the middle or end of a word, which is this. That whenever *D* or *T* immediately follows the circular or enclosing mark for *B* or *P*, 'tis *always* drawn *downwards*, and *never* upwards. See *Pd. Bpt* and *Spt* in the 2d. Col. where you see the slope stroak for *D* and *T*, is drawn downwards *only*, and never must be drawn upwards after *B* or *P*, to distinguish it from the Character for *Br*, *Pr*, *Brt*. and *Prt*, which is the stroak for *D* or *T* drawn *always upwards*, from the circular enclosing mark for *B* or *P*, according to the following Rule of a little stroak drawn upwards from any Character to signifie *R*, *D*, or *T*, joined to it. So that whenever *R* only, or *Rd*, or *Rt*, follows *B* or *P*, you must then *always* draw either a little stroak upwards, according to the following Rule for *R*, and then it signifies *Br*, or *Pr*. Or else you must draw your slope stroak longer for *D* or *T*, *upwards* from the Character for *B* or *P*, which long stroak drawn thus upwards, then not only signifies *D* or *T*, to follow *B* or *P*, but also that there is an *R* between to be supplied in the reading according to the following Rule. See *Br Pr*, and *Spt* in the 5th Col. and *Sprt* in the 3d. Col. where you see the little stroak for *R* and *T* is drawn upwards *only*, and never must be drawn downwards after *B* or *P*.

A little stroak drawn upwards towards the right hand from any Character, signifies *R* joined to it. Which little stroak, if it be drawn something longer is not only *R* joined to the letter, but *D* also following *R*. And if that little stroak be drawn up yet longer, viz. the length of *T* 'tis then *R* with a *T* after it. See *Fr*, *Frd*. *Frt*. in the 2d. Column. *Lbr*. in the 3 Column and *Br*. *Pr*. *Sr*. and *Tr*. in the 5th Col. where you see little slope stroaks or touches of the Pen drawn upwards from these letters, which signifies an *R* joined to them. For this little stroak or touch of the Pen may be cast upwards towards the right hand from any other Character as well as from *F*, as for Example *B* or *P*. *D*. *G*. *L*. *M*. *Q*. *S*. *T*. *V*. *W*. and *Y*. as will appear by the writing of any of these letters, and drawing a little stroak from them: But *F* is made use of in the engraven Page, because 'tis a plain clean example, as was said above. And if an *H*. follows *Rt*. draw it down from the Top of the *T*. see *Nrth* in the 4th Col. *Note*, the sound of *D* being only a flat dead *T*, there can be no mistake in the reading their sounds being commonly pretty near alike as *Word* and *Wort*, *Card* and *Cart*, *&c*.

The Character for *I* perhaps may be thought but an untoward kind of a Character because it requires taking off the Pen in making it, (which in this way of writing must be as much avoided as possibly can:) But since all words begining with *Id*. *It*. *Il*. and *Is*. may be writen as the examples at the bottom of the 3d Column: by omitting the Top-stroak of the Character for *I* and instead of it

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make the Character for *D. T. L.* or *S.* and all Words begining with *Im.* and *In.* being writ by a particular Character in the 5th Col. there remains but very few words begining with *I.* which require the writing of the whole Character, and conſequently the whole Character comeing ſo ſeldom in play, there can be no great inconvenience in the Writing it when it does occur.

All the other Characters of the Alphabet are very eaſy; and need only be once or twice carefully and exactly Writ over to underſtand and know them: And being only joined together, expreſs of themſelves any Prepoſition or Termination whatever, without recourſe to any Arbitrary Characters, Symbolical Ideas, and ſuch like ridiculous nonſenſical and childiſh fooleries, with which almoſt all Authors of Short hand hitherto extant are uſually cram'd: And therefore I beleive this will be found to be the beſt contrived Alphabet for joining together in all ſorts of combinations of letters, that can happen, of any yet known.

For greater ſwiftneſs in Writing ſeveral characters of the Alphabet may ſtand for whole words which oftenеſt occur, as the Character for *B.* may ſtand for the word *Be*, *F. Of*, *G. God*, *H. The*, *L. Lord*, *N*, *Not*, *R. Are*, *S Is*, *T That*, *W. With*, *Y. Yet*, *Z. Viz.* And a great tittle (ſuch a one as is over the M in the word Manſion at the Top of the 4th Col.) ſtanding on the line alone by it ſelf ſigniſies the word *And*, which is a particle that continually occurs, See at the top of the 3*d* Col. For *&c.* add a C to this great tittle. Alſo words that frequently occur may be expreſſed by any 2 or 3 of the moſt prevailing letters of the word as *Ag* for *Again*, *Af* for *After*, *Oc* for *Occaſion*, *Bc* for *Becauſe*, *Fr For*. *Fth.* for *Faith*, and ſuch like words which any one may make to ſignifie as they pleaſe.

CHAP. II. *Of the Conſonants and Vowells.*

TWo or more Conſonants occurring together, either without any Vowel between, or when the Vowel between may be omitted, according to the 6th Rule hereafter in the 4th Chap. muſt be joined together without taking off the Pen. See *Spt*, and *Frt*, in the 2d, Col. *Sprt*, in the 3d. Col: *Spctr*, in the 4th Col: and ſeveral other ſuch examples in the engraven Page.

When a word begins with a Vowel, you muſt write the Character for that Vowel, and join to it the Character for the following Letter. Unleſs the word begins with *A* or U, for then having made either of the tittles in their reſpective places in regard to the Conſonant that follows *A* or U, take off your Pen, and proceed with the following letters. See *Af*, U*f*, *An*, and U*n*, in the 2d. Col.

But Vowels in the middle or ends of words in this Art, are never writ (except in ſome few Dipthongs of which in the next Chap.) but underſtood.

I. In the middle of words, by putting the following Conſonant in certain places aſſign'd for the Vowels about a character. See *Fan, Fen, Fin, Fon, Fun,* in the 2d. Col. where the 5 places aſſigned for the 5 Vowels are diſtinct and clear.

II. In the end of a word, by putting a ſmall tittle in thoſe places. See *Na, Ne, Ni, No, Nu,* in the 2d Column. Note. I put the Character for *N* in theſe examples, becauſe the 5 places about it are not ſo clear, as about the Character for *F*, but yet diſtinguiſhable enough.

When 2 Vowels muſt both be expreſſed in the middle of a word, put a ſmall tittle in the 1ſt Vowel's place to the foregoing Conſonant (that is, in one of the 5 abovementioned places, which correſponds to the 1ſt Vowel of the Two, about the character you writ laſt) And then put the Conſonant that follows the 2d Vowel, in the place of the 2d Vowel to that tittle. For one may diſtinguiſh 5 different diſtinct places as well about even a ſmall tittle, as one may about any Character. See *Lion*, at the bottom of the 4th Col. where you ſee the tittle for I is put in the place of *I*, to the Character for *L*, and the Character for *N*, is put in the place of *O*, to that Tittle, that is, at the foot of it towards the right hand.

When 2 Vowels muſt both be expreſs'd in the end of a word, put a tittle for the 1ſt Vowel in it's reſpective place to the foregoing Conſonant: and then put another tittle for the 2d Vowel in it's reſpective place alſo to that tittle. See *Dei* in the 3d Col. where you ſee the 1ſt tittle is put in the place of *E*, to the Character for *D*, and the 2d tittle is put in the place of I, to the 1ſt tittle: that is in an even line with it.

When the 1ſt. Vowel of a word is *A*, and the 2d. U, as *Manus*: Or the 1ſt U and the 2d *A*, as *Human*. The place of the 2d Vowel in ſuch words as theſe being taken up, you muſt write the Conſonant following the 1ſt Vowel not exactly over or under the foregoing Character, which in rigour is the proper place of *A* and U, but a little more towards the right hand, to make room for the place of the 2d. Vowel. See *Manus*, and *Humanity* in the 4th and 5th. Col. where you ſee the Characters for *N* in *Manus*, and *M* in *Humanity* is not put exactly over and under the Characters for M and *N*, but a little aſide, to make room under them for the remainder of the words. The Termination *ity* in the word *Humanity* is an example of the 11th Rule hereafter in the 4th. Chap. In the ſame manner you muſt write *Fraus*, *Laus* and ſuch like words, if you WILL expreſs both Vowels of the Dipthongs: as alſo *Frugal, Baruch. Plutarch, Janus. Cura, Fuga, Planus. Stature*, &c. Now as there are ſo few words of this kind, that one may oftentimes write a whole ſheet of Paper, and not have Three of them occur, and conſequently there can be no miſtake in the reading: a good general Rule ought not to be omitted, for only a few exceptions: but rather make even

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another *new* Rule for ſuch exceptions eſpecially if they occur but ſeldom, rather then be deprived of the convenience of the general Rule.

CHAP. III. *Of Dipthongs.*

DIpthongs are always reduced when they CAN, to their predominant Vowel: as *Hart* for *Heart*, *Buty* for *Beauty*, *Pal* for *Paul* &c.

But if you have a mind to expreſs them in their own proper ſounds, Write them thus.

In the begining of Words for *Ae*, *Ai*, and *Au*, make the tittle for the 1ſt Vowel *A*, in it's reſpective place in regard to the Character for the 1ſt Conſonant which you are to Write: and then in the place of the 2d. Vowel to that tittle, put another ſmall tittle to ſignifie the 2d. Vowel, and then proceed with the following letters: for as I ſaid above in the 2d. Chap. one may diſtinguiſh 5 different diſtinct places, as well about even a ſmall tittle, as one may about any Character. See *Ait*, *Aut*, at the top of the 3d. Col. where you ſee 2 ſmall tittles to expreſs both the Vowels of each Dipthong placed either in an even line; or perpendicular, as the 2d. Vowel of the Dipthong requires, before the conſonant. So that theſe (and conſequently ſuch like) words are writ, as if they were to be read and pronounced, *A---it*, *A---ut*, In the ſame manner write *Aer*, *Aorta* and ſuch like words.

Note, 1ſt. You muſt always read your tittles as they lie from the left hand towards the right: and when 2 tittles are placed exactly perpendicular one under another, read them (commonly) downwards. I ſay *commonly* becauſe in about 3 or 4 words in the Latin tongue, as *Dea*, *Quia*, *Mea*, *Tua*, *Sua*, &c. the tittles altho' placed one juſt under another, muſt nevertheleſs be read upwards: But words of this Nature are ſo very few, that the ſence cannot but determin how they are to be read,

Note, 2dly. For the Dipthong *Ow*, write always *Ou*, as in the word *Out* in the 3d. Col. Which Word *Out*, together with the Particles *Re*, and *Un*, in the begining of words are very Numerous in the Engliſh Tongue.

For *Ei* and *Eu*, in the begining of a word, as in the words *Eu*, *Euge*, *Euchariſt* and ſuch like, write the Character it ſelf for *E*, and then put the 1ſt. following conſonant in the place of *I* or *U* to it, according to the Rule above in the 2d. Chap. of expreſſing Vowels in the middle of words, of which the examples were *Fan*, *Fen*, *Fin*. *Fon*, *Fun*, or as the word *Out* in the 3d Col.

In the middle and ends of words they muſt be divided between 2 Syllables, and therefore muſt be written according to thoſe Rules above in the 2d. Chap. of expreſſing 2 Vowels in the middle and ends of words, of which the examples were *Lion*, and *Dei*, See *How* in

the

the 3d. Col. and *Boil*, and *Foul*, in the 4th. Col. which are written as if they were to be read and pronounced *Ho----u*, *Bo----il*, *Fo----ul*. Words ending in *Oy* are expreſſed by puting the Character for *y* in the place of *O* to the foregoing conſonant. See *Boy* in the 3d. Col. And if another Vowel follows *Oy* or *Ow*, put the conſonant which follows that Vowel, in the place of that Vowel either to the Character for *Y*, or the 2 tittles for *Ow*, (for *Ow* and *Ou* are always writ in the ſame manner as was juſt now ſaid.) See *Royal*. *Power* in the 4th. Col. which laſt word is writ as if it were to be read and pronounced *Po----u----er*,

By theſe Rules may eaſyly be writ not only all ſorts of Dipthongs, and double ſounds whatſoever: but alſo all Tripthongs which in the French language are very frequent. Examples of Dipthongs are in theſe following words. *Ai*, *Ay*, *Laquay*. *Ao*, *Aorta*. *Au*, *Auſi*, *Aujourduy* (which laſt word contains 3 dipthongs) *Ei*, *Pleindre*. *Eu*, *Feu*. *Oi*, *Froid Auroit*.) which laſt word contains 2 Dipthongs, *Oy* *Voyelles*. *Ou*, *Iour*, *Louis*, *Sous*. *Ow* *Powder*. Ui, *Bruit*. Uy, *Luy*. Examples of Tripthongs are. *Aou*, *Aouſt*. *Eau*, *Chapeau*, *L'Eau*. *Ieu*. *Dieu*, *Vieux*. *Oe Oeil*. *Oeu*, *Coeur*. *Oie*, *Auroient*. *Oue Advouer*. *Oua Touaille*. *Oui*, *Mouiller*, *Ouy*. *Eoi*, *Mangeoit*. Uei, *Vueille*. *Eue*, *Veue*. Ueu, *Tempeſtueux*, Uia, *Alleluia*, &c.

CHAP. IV.

Some Rules for Writing.

I. ALways obſerve to reckon the Vowel's places in regard to that Character or tittle you writ *laſt*. See *Dei* in the 3d. Col. and *Royal*, *Power*, *Lion*, *Boil*, and *Foul* in the 4th. Column.

II. 'Tis an Univerſal Rule in this Art, that no more is to be writ of a word, then is *juſt* neceſſary for it's Sound and Diſtinction from other words. Hence,

III. All ſilent and ſuperfluous letters are omitted: as *Goſt* for *Ghoſt*, *Som* for *Some*, *Wen* for *When*, *Sa* for *Say*. *Gron* for *Grown*, *Lam* for *Lamb*, *Rim* for *Rhime*, *Car* for *Care*, *Dater* for *Daughter*, *Neborod* for *Neighbourhood*, *Tat* for *Taught*, *Hi* for *High*, *Mit* for *Might*, *Xort* for *Exhort*, *Xed* for *Exceed*, *Xel* for *Excell*, &c. And all words ending in Us, with one or more Vowels going before. as all thoſe in *Ius*, or *Ous*, as all words ending in *Lous*, *Nous*, *Rous*. *Teous*, *Tious*, *Tius*, *Cious*, &c. which are very Numerous in the Engliſh Tongue, may be Written as if there were no Vowels at all before Us, as *Ritus* for *Righteous*, *Butus* for *Beauteous*. *Curus* for *Curious*, *Precus* for *Precious*, *Spacus* for *Spacious* and ſuch like: the ſence in reading muſt determin in ſuch words as the 2 laſt, whether the *C* muſt be ſounded like *S* or *K*.

IV. No letter is to be doubled, as *Folo* for *Follow*, *Bul* for *Bull*.

Eror

Eror for *Error*, *Kep* for *Keep* &c. And even altho each letter be of a different ſound as *Suggeſtion*, *Succeſs*, *Accept*, *Accident*, &c. yet generally ſpeaking one of them is ſufficient to determine the word.

V. Oftentimes ſome Letters may be changed for others of alike ſound, and more eaſy to be made, as *Lafter* for *Laughter*. *Cof* for *Cough*, &c.

VI. The place of the Vowel *E* within a word need almoſt *never* be minded, it being a Vowel whoſe ſound is Naturally included either in the begining or in the end of the ſound of moſt conſonants, whether Mutes or Liquids as in B, C. D, F, G, L, M, N, P, R, S, T, and X, therefore cannot but be ſupplied in the reading; it being impoſible to expreſs any of theſe conſonants joined together without the ſound of an *E* included between, they being apt of their own Nature without an *E* being written between to give it's ſound. As *Lnd* for *Lend*, *Mnt* for *Ment*, *Rlation* for *Relation*, *Sldom* for *Seldom*, *Gntl* for *Gentle*, *Sumr* for *Summer*, *Lovr* for *Lover*, *Vrtu* for *Vertue*, &c. and conſequently for the greater ſwiftneſs in writing in almoſt all ſorts of words the place of *E* need almoſt *never* be minded, but join your conſonants together, as if there was no *E* between, Hence *E* before *X*. in the begining of a word is always omitted, as *Xiſt* for *Exiſt*.

Note, *1ſt*. This Rule takes place in a prodigious number of Prepoſitions, and Terminations conſiſting of 2 conſonants with an *E* between (which is the common, and if I may ſay Hackney, intermediate Vowel in moſt Prepoſitions and Terminations) as *Den*, *Des*, *Pec*, *Sed*, *Ver*, *Teſt*, *Ser*, *Rem*, *Ren*, *Rel*, *Ten*, *Nent*, *Vel*, &c. All which together with an almoſt infinite Number of the ſame kind are expreſſed according to this Method of Writing, by only joining together the 2 Conſonants, omitting the *E* between as if there was none. And beſides ſuch conſonants in this manner joined together, oftentimes will not only ſtand for ſuch Prepoſitions and Terminations which have an *E* in them, but alſo for ſeveral other Prepoſitions and Terminations of a like ſound, as for example, The Character for *D* and *S*, joined together ſtand for *Des* or *Dis*. *V* and *R* joined together (that is a little ſtroak drawn ſlope upwards from the ſide of the Character for *V* according to the Rule of expreſſing *R*, above in the 1ſt. chap. by drawing a little ſtroak from any Character) ſtands for *Ver* or *Vir*. *V* and *L* joined together ſtands for *Vel* or *Vol*. *R* and M, for *Rem* or *Rum* &c. See ſeveral ſuch examples as theſe in the Engraven Page.

Note, 2dly This Rule takes alſo place oftentimes in regard of many other (ſhort) Vowels, which frequently for greater ſwiftneſs in writing may be alſo omitted, and the conſonants joined all together, as if there were no Vowels at all between: and this eſpecially when the combination of conſonants is *ſuch* as is ſufficient without writing any Vowels to determin the word, as *Smpl* for *Smple*,

Bptſm

Bptsm for *Baptiſm*, *Cptn* for *Captain*. &c. For when I ſee ſuch conſonants joined together, 'tis impoſſible for me to read any thing but the true word. This Rule contracts in the Engliſh, French, and Latin Languages above 30000 words of common uſe.

Note, 3dly. Tis on the account of this 6th Rule that I have made but one Engraven Page, and that ſo ſmall a one to this little Book: for ſince this *One* Engraven Page contains all the difficult and neceſſary examples of all the Rules of this Art, 'tis full large enough: For to have made it either with a great many more examples: or to have made even 20 more engraven Pages, wou'd have been nothing elſe but diverſe examples, of the various combinations and different joinings (that poſſibly can happen) of the plain Characters of the Alphabet, as they occur in all ſorts of words, which any one may Practice of themſelves in writing out theſe following examples by only joining the Characters of the Alphabet together, as for example to write *Ds*, draw the ſlope ſtroak for S from the ſlope ſtroak for *D*, and ſo of others; always begining your next Character, at the end where you left off making your laſt, whether it be either Top or Bottom as the Character happens to be made.

Examples of Prepoſitions and Terminations conſiſting of 2 or more conſonants, with one or more Vowels between: which Conſonants are to be joined together in writing as if there were no ſuch Vowels between, becauſe in reading they cannot but be ſupplied. are *Bet*, *Bilibus*, *Buſque*, *Cata*, *Cath*, *Cto*. *Cteve*, *Clum*, *Culum*, *Cog*, *Corum*, *Crum*, *Contr*, *Cord*, *Cunque*, *Def*, *Dif*, *Deg*. *Dig*, *Del*, *Dil*, *Des*, *Dis*, *Diſert*, *Dom*, *Den*. *Fer*, *Ference*, *For*. *Gen*, *Ger*.. *Len*, *Leſt*, *Liber*, *Lor*. *Mem*, *Ment*, *Min*, *Mis*, *Miſer*, *Mor*. *Nant*, *Nent*, *Nec*, *Neg*, *Nob*. *Nom*. *Num*. *Pan*. *Pen*. *Pant*. *Pent*. *Pec*, *Pet*, *Pneter*. *Rug*.. *Quali* *Quer*. *Rel* *Rem*. *Rum*, *Ren*. *Rer*. *Ror*. *Rur*. *Res*. *Ret*, *Satis*. *Sed*. *Self*. *Ser*. *Sert*: *Serve*. *Ship*. *Simple*. *Son* *Sun*. *Spirit*: *Sub*. *Suf*. *Table*. *Ten*. *Ternal*. *Tyſt*. *Then*. *Ther*. *Under*, *Ven*. *Vel*. *Vol*. *Ver*. *Vir*. &c.

Examples of the moſt uſual joinings of Characters together, that commonly occur in Words. are *Ch*, *Cpt*. *Ct*. *Ctr*. *Cthr*. *Dn*. *Dps*. *Dr*. *Dr*. *El*. *Er*, *Fr*. *Kn*. *Lbl* *Lpl*. *Lbt*, *Lpt*. *Ld*. *Lps*, *Lr*. *Ltr*. *Lthr*, *Mbl*. *Mpl*. *Mbr*. *Mpr*. *Mph* *Mr*, *Mrt*. *Mtr*. *Nd*. *Nf*. *Ngth*. *Nrth*, *Ntc*. *Ntd*. *Ntf*. *Nth*. *Ntl*. *Nts*. *Ph*. *Prt*. *Pt*. *Qn*. *Qr*. *Rl*. *Rm*. *Rmth*. *Rn*. *Rs*. *Rt* *Rth*. *Scr*. *Sh*. *Spd*. *Sprt*. *Srt*. *Thr*. *Upt*. *Ut*.

VII. The Chraracter for *Y* is always writ in the begining of a word, but in the middle or end tis ſupplied by the place of I, whenever it Sounds like I. as *Miſteri* for *Myſtery*. *Mi* for *My* &c.

VIII. If the Character for N. and *S*. be drawn as long again as for the ſingle letters, they then ſignifie thoſe lettes to be doubled with ſome one or more Vowels between, which cannot but be ſupplied in the reading, as already has been ſaid of Conſonants joined together omitting the Vowel between. See *Sr*. *Nn*. in the 5th. Col. And conſequently the Character of N, and *S*. being thus lengthen'd and drawn out, may ſignifie moſt Prepoſitions and Terminations in *Nn*. and *Ss*. with ſome Vowel between. As *Non*. *Nion*. *Num*. *Ses*. *Sis*. *Sus*. &c. for the ſence in reading cannot but determine what Vowels are to be ſupplied. Examples of this kind are *Opinion*, *Dominion*, *Union*. *Canon*, *Suſpect* and ſuch like words.

IX. The Termination *Ion* in English and French, and *Io* in Latin, immediately following *C*, *S*, *T*, or *X*. (which is the moſt uſual and frequenteſt of any Termination in any of the 3 Languages) is expreſſed by a large tittle in the place of the neareſt preceeding Vowel, omitting whatever Conſonants come between. The ſence in Reading will determin what Conſonants are to be ſupplied. Having therefore, for example, made the Character for *M*, put a large tittle juſt over the head of it, which in the word *Manſion* is the place of the Vowel immediately preceeding the Termination *Ion*, which is the Vowel *A*, and the Character for *M*, with ſuch a tittle over it, ſignifies *Manſion*. Put the large tittle to it even with the upper corner of it towards the right hand, which is the place of *E*, and it ſignifies *Mention*. Put it even with the middle of it, which is the place of *I*, and it ſignifies *Miſſion*. Put it even with the foot of it, towards the right hand, which is the place of *O*, and it ſignifies *Motion*. In the ſame manner put a large tittle over the head of the Character for *N*, and it ſignifies *Nation*. Put the tittle to it in the place of *O*, and it ſignifies *Notion*. Put it underneath it, in the place of *U*, and it ſignifies *Nuntio*. Put a large tittle in the place of *E* to the Character for *Q*, and it ſignifies *Queſtion*. Put the tittle in the place of *A*, to the Character for *P*, and it ſignifies *Paſſion*, in the place of *E*, *Penſion*. In the place of *O*, *Portion*. Put the tittle in the place of *E*, to the Character for *V*, and it ſignifies *Verſion*: in the Place of *I*, 'tis *Viſion*. In the place of *O*, to the Character for *L*, it ſignifies *Lotion*. Put it juſt underneath the Character for *C*, and it ſignifies *Cuſhion*. Underneath the Character for *S*, 'tis *Sumption*. In the place of *A*, to the Character for *F*, tis *Foſhion*. In the place of *I*, 'tis *Fiction*: in the place of *U*, 'tis *Function* &c. See *Manſion*, *Mention*, *Miſſion*, *Motion*, *Cuſhion*, in the 4th. Collumn.

In the ſame manner are Writ all longer words of this Termination as *Confirmation*, *Dimenſion*, *Commiſſion*, *Promotion*, *Execution*. *Satisfaction*, *Connexion*, *Suſpicion*, *Adoption*, *Confuſion*, *Affirmation*, *Confeſſion*, *Diſtinction*, *Extortion*. *Concluſion*, &c. For having made the former part of the Word, as far as to the Vowel (Excluſively) immediately going before *Ion*, put a large tittle to it in the place of *A*. *E*. *I*. *O*. or *U* to expreſs all the remainder, let the Termination be what it will of this Nature: as *Ation*. *Exion*. *Inction*. *Option*. *Uſtion*. *Aſſion*. *Enpion*. *Ition*. *Ortion*. *Uſſion*. &c.

If any Letter or Syllable follows this Termination, as *Nations*, *Petitioner*, *Rational*, *Mentioning*, *Stationer*, *Queſtionem*, *Diſtinctionis Confeſſione*, &c. you muſt add the Character for any ſuch Letter or Syllable to the great tittle. See *Motions* in the 4th Col. where you ſee the Chraracter for *S*, added to the great tittle. This Rule contracts in the 3 Languages (including all the oblique Caſes in the Latin Tongue) above 40000 words and thoſe of common uſe. Sometimes according to this Rule the ſame Character expreſſes different words: as the ſame Character ſtands for *Faction* and *Faſhion*, *Converſion* and *Convention*, *Diſſection* and *Diſſention*, *Exception* and *Exemption*, *Compulſion* and *Compunction* &c. When this happens, the reading will determine what Conſonants are to be ſupplied, and conſequently which Word agrees beſt with the ſence. For if I ſee, for example, the Character for *Conv.* and a large tittle put to it, in the place of *E*, I know the Termination of the Word is *Erſion*. *Ention*. *Etion*. or ſome ſuch like ending: It can be nothing but *Convention* or *Converſion*: which: The ſence will eaſyly tell me.

Nor will this be difficult: For even in Long Hand, equivocal abbreviations are often Writ, which can only be determined to ſignifie one Word rather then another

another by the ſence in Reading. For Example, *Ch.* ſtands for *Chapter*, *Charles*, *Church*, &c. *Col.* for *Column*, *College*, *Colonel*, *Coloſſians*, &c. Now words of this Nature have ſuch oppoſite Significations, that 'tis harder to miſtake the True Word then to Read it.

Some few Words as *Action*, *Unction*, and 3 or 4 more ſuch, are excepted from this Rule; Becauſe begining with *that* Vowel in whoſe place the great Tittle ſhou'd be put, they muſt be Writ at Length according to the Rules in the foregoing Chapters. But there are not above half a Dozen common Words of this kind in all the 3 Languages.

To this 19th Rule may be reduced ſome few words, whoſe Termination altho in *Ian*, yet in Pronouncing differ little or nothing from words ending in *Ion*, and conſequently may be expreſſed by a large tittle as they are. Such are *Arithmetician*, *Muſician*, *Mathematician*, *Logician*, *Magician*, *Phyſitian*, *Rhetorician*, &c. All which differ nothing at all in ſound from *Addition*, *Commiſſion*, &c.

From words of this laſt 19th Rule are derived others in *Ive*, as *Native*, *Relative*, *Motive*, *Affirmative*, *Negative*, *Conſumptive*, *Concluſive*, &c. Now ſuch words as theſe are Expreſſed by a little Stroak downwards of the Pen like the Character for *H* in the place of the Vowel, which immediately goes before the Termination *Ive*, omitting whatever Conſonants comes between. Now the Conſonant before *Ive* is generally a *T*. See *Motive* in the 4th Col. Note the Caracter for *H* can never come to be disjoined in the end of a word, and conſequently when ſo put, it can ſignifie nothing elſe but this Termination.

X. The Termination *Ia* in Latin immediately following *C. S. T*, or *X*. may be expreſſ'd by a little Stroak like the Caracter for *N* with the end caſt ſtrait upwards, in the place of the neareſt preceeding Vowel, omitting whatever Conſonants come between as was ſaid in the foregoing Rule: The Sence in Reading cannot but determin here, as well as in the foregoing Rule, what Conſonants are to be ſupplied. Such words are *Gratia*, *Eccleſia*, *Juſtitia*, *Negotia*, *Dulcia*, *Subſtantia*, *Potentia*, *Triſtitia*, *Velocia*, *Fiducia*, &c. See *Gratia* in the 4th Col. This Rule Contracts near 7000 Words.

Some few words as *Aſia*, *Entia*, *Oſtia*, *Otia*, and 2 or 3 more ſuch are excepted from this Rule: becauſe begining with *that* Vowel in whoſe place the little Stroak is to be put, they muſt be Writ at Length; but there are not above half a Score ſuch words as theſe in all the 3 Languages.

XI. The Termination *Ty* in Engliſh, and *Tas* in Latin is expreſſed by turning the end of the *preceeding* Conſonant round upwards and backwards: And if there be one or more Vowels between, as in *Rarity*, *Lenity*, *Piety*, *Gratuity*, *Sobriety*, &c. omit ſuch Vowels, as if theſe were none, as you may ſee in the word *Humanity* in the 5th Col. where you ſee the end of the Character for *N* is turned round upwards and backwards. This Rule Contracts near 2000 words of common uſe.

XII. For the Terminations *Jeſt*, in Engliſh, and *Bus* and *Que* in Latin, you need write only the Characters for *J*, *B*, and *Q*. and ſo let the words end, which ſufficiently determin the words to theſe Terminations. See *Subj.* in the 4th Col. which ſtands for *Subject*. and ſo other Words.

XIII. *T* after *N* is expreſſed by taking off the Pen after having made the Caracter for *N*, and drawing a little Stroak ſtrait down full againſt the end of the Character for *N*. See *Nt* in the 3d. Col. And if any Conſonant follows *T*, then omit that little ſtrait down ſtroak full againſt the *N*, and draw any ſuch

Conſonant

Consonant full against the Character for *N*. instead of the little stroak down. All which must be done by taking off the Pen. See *Ntr* in the 5th Col, where you see the Character for *R*, is drawn full against the Character for *N*. according to this Rule. So that whenever I see any consonant drawn (not from *N*, without taking off the Pen as in *Nrth* in the 4th. Col. but) full against the Character for N, I know then that there is a *T*, to be supplied in the reading, between the N. and any such Consonant: examples of this kind any one may practice of themselves according to the abovementioned example of *Ntr*. This Rule contracts such a prodigious Number of Words, that scarcely a line occurs in any Book without several words examples of it.

XIV. Whenever *B* and *P*, or *P* and *B*. or *B* and *B*. or *P* and *P* occurs together with some Vowel between, Divide a Circular mark into 2 halves, and that will make 2 (not Circular indeed but) enclosing marks, which expresses both the letters, and then draw away from them your following Character. See *Bpt*. in the 2d, Col, And *Pbl* in the 5th Col. To express *Cal*, or *Qual*, you may join the *l*, to the Top of the *C* or *Q*, for the sake of *even* Writing. See *Cal*. in the 2d. Col. *Per*, is expressed by drawing a little stroak up from the right side of *P*. *Ness*, is the Character for S turned back from N. If the Character for *L*, be drawn long and flat, it signifies *Lt*. now the Character for *T* not joining Naturally very well with *L*, this will contract a great many words, See *Lt* in the 3d. Col, *Em*, *En*, *Im*, and *In* in the begining of Words, and *Ing* in the end of Words are all severally express'd by a little waving stroak as in the 5th Col. The Character for *M* being drawn long downwards as in the 5thCol. signifies *Mag* or *Maj*. either in the begining middle, or end of a word. All other examples in the engraven Page are very easy, and need only be Writ over to be remembred and understood.

XV. The Character in the middle of the 5th. Col. of the engraven Page for *Pr*. stands not only for *Pr*. but also for *Præ*, both when 'tis a word alone by it self. and also a Preposition joined with other letters in a word, and which is the most usual and frequentest Preposition of any begining with *P*. The next most usual Preposition begining with *P* is *Pro*. Next *Pri*. Next *Par*. Next *Por*. Next *Pru*. and last *Pur*- Note, words that have *Pr*. *Pre*. *Per*. and *Pro* in them cannot be mistaken by being Written only with the Character for *Pr*. because the Vowel between *P* and *R* is in a manner drown'd in the pronunciation. As *Prsume* for *Presume*. *Prform* for *Perform*. *Sempr* for *Semper*. *Prvide* for *Provide*. &c.

XVI. Stops and Pointings are of great use for Clearness and Distinction sake in this Art: Therefore for a full Stop and between sentences you may make 2 long careless sloaping stroaks downwards like *T*, but as long again. For lesser Stops make only one such careless stroak: or instead of it, make 2 or 3 little Titles but still so as to be distinct from any of the Characters of your Writing.

*** Note, [redacted]

tises abovementioned [redacted] *Page of this Book: They* [redacted]

[redacted] *to you, any where within the Compass of the Penny-Post, altho' you may* [redacted]